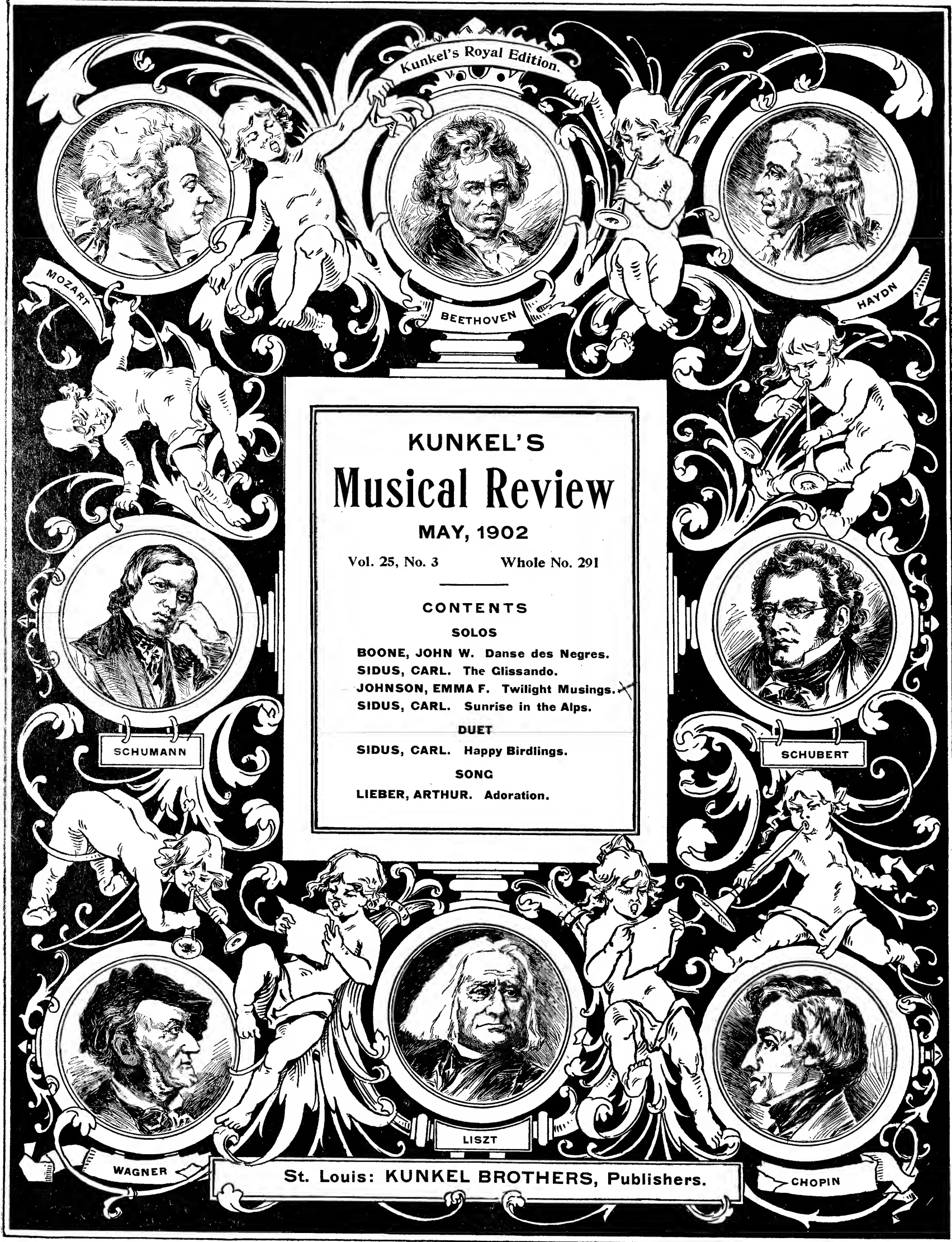


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KUNKEL'S Musical Review

MAY, 1902

Vol. 25, No. 3

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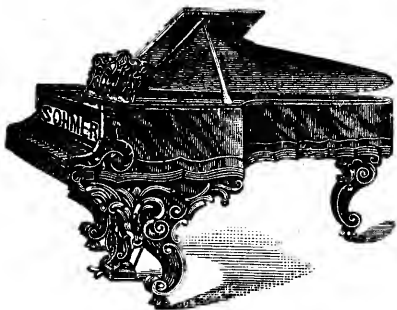
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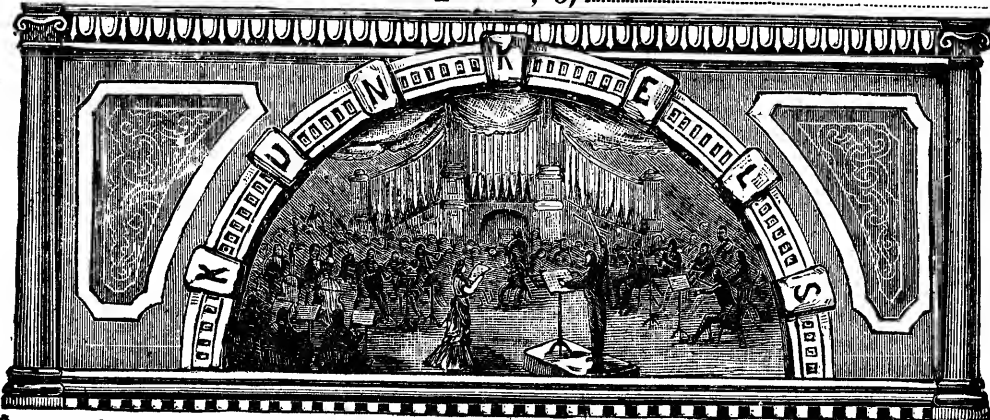
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ASPECTS OF INDIAN MUSIC.

The songs of Indians are widely different from each other in their meaning, and therefore the spirit of each should lead to a keenly specialized harmonic presentation. Thus, says *Music Trades*, we are driven to chromatics and modern effects in harmony in order to represent those various feelings characterizing, for the Indian himself, the various emotions underlying the different songs. And at the same time a heightened art value is gained, in that each song thus harmonized will have a distinct character, and will never be confused with any other song. There is a wealth of powerful elemental folk-expression about us, as yet but little known, which possesses the poetic qualities, the freedom from conventionality the suggestiveness necessary to form an element which shall be of the greatest

value in contributing to a more forceful native music than that which we now possess. Willingness on the part of students to approach with sufficient reverence the deeper religious or legendary meanings underlying the Indian songs and all the customs of Indian life, and willingness on the part of the Indian to impart these meanings to those capable of reverencing and appreciating them, would lead to results the importance of which could not easily be overestimated. And especially now during the generative and critical period, critical both for Indian education and for American art, it is of the greatest importance to develop all the possibilities latent in the situation.

MANAGER POSSART's plans for the Prince Regent's Theatre in Munich provide for eight performances of "Die Meistersinger," five of "Tannhauser" and four each of "Lohengrin"

and "Tristan and Isolde." His roster of artists includes Nordica, Ternina, Olive Fremstadt, Fritz Scheff, Theodor Reichman and Theodore Bertram.

PROF. SALOMON JADASSOHN, the famous teacher of harmony and composition in the Royal Conservatory at Leipzig, and a composer of eminence, who died February 1st was born in Breslau, August 13, 1831, and was educated in the Leipzig Conservatory, he was a pupil of Hauptmann and Liszt.

TERESA CARRENO played the B flat minor Tchaikowsky concerto under Nikisch in Berlin.

In Berlin Eugene Ysaye and Raoul Pugno have given several joint recitals this season.

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Vol. 25—No. 3

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THOMAS M. HYLAND, . . . EDITOR

MAY, 1902

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STATE MUSIC FESTIVAL.

St. Louis will be largely represented at the seventh annual convention and music festival of the Missouri State Music Teachers' Association at Springfield, Mo., on June 17 to 20. Mr. H. E. Rice, the State Secretary-Treasurer, has been hard at work for some time past making arrangements for all the local teachers to attend the convention and he is now satisfied that the city will be well represented.

The exercises of the four days of the convention will be both instructive and entertaining for the members who have consented to parts on the programme assure this. As far as has been decided at present the following will take part: Mrs. James L. Blair will have a paper; E. R. Kroeger, piano; Nellie Allen-Hesenbruch, piano; George C. Carrie, tenor; John Rohan, barytone; Horace P. Dibble, tenor; Luella Webb, soprano; Mary Edith Gowens, soprano; Westminster Quartet: Miss Agnes Gray, violin; Charles Edwards, violin; Bertha Winslow Fitch, soprano; Arthur Ingham, organ; Milton G. Griffith, tenor.

From other cities acceptances for parts on the programme have been received from Mrs. Lawrence O. Weakley, the contralto, of St. Joseph, Mo.; Marshall Williams, barytone, Chillicothe; Miss Jessie L. Gaynor, St. Joseph; Miss Birdice Bly-Richardson, pianist, Chicago; and Mr. Kreiser, the organist, of Kansas City.

Besides these numbers there will be selections by male, female and mixed quartets, as well as string instrument numbers. Great interest has been manifested in the work of promoting interest in musical education in the public schools and this work too has been

organized in upwards of twenty towns with success from the very start. The committee that has been working towards the establishment of a chair of music in the State University at Columbia reports that the prospects for success were never better than they are at present. Among others throughout the State who have signified their intention of attending the convention are the following: W. L. Calhoun, the president, Carthage; H. E. Rice, secretary, St. Louis; Mrs. W. D. Steele, Sedalia; Lyda D'Oench, W. H. Pommer, and E. R. Kroeger, of St. Louis; Jahanns Goetz, Moberly; W. H. Treloar, Mexico; A. T. Graber, Joplin; H. E. Schultze, and Miss Carrie Farrell-Voorhees, Kansas City; Miss Carolyn A. Allen, Webster Groves; Mrs. J. C. Jones, Columbia; and Mmes. Mary L. Burden, T. B. Bradley, A. P. Hall, Alice O'Day, L. B. Dodson, H. P. Ross, H. T. Fuller, Edwin H. Kelly, Elizabeth L. Caduc, W. A. Chalfant, William R. Keet; Misses Birdie Atwood, Lena Vaughn, Willa Meek, Josephine Roberts, Estelle Whaley; and Messrs. B. P. Richardson, John Conkling, C. H. Young, Sumpter Calvert, Fred Hazeltine and the Reverend Walter Trowbridge, all of Springfield.

PLAN OF THE INTERNATIONAL EXPOSITION AT ST. LOUIS IN 1904.

The foundation plan of the St. Louis World's Fair will be that of an Exposition both National and international in its character, so that not only the people of the Louisiana Purchase Territory, but of our Union, and all the nations as well can participate. It will be so projected and developed as to insure the active interest of all the peoples of the world and induce their participation upon a scale without parallel in any previous exposition.

It will present in a special degree, and in the most comprehensive manner, the history, the resources, and the development of the states and territories lying within the boundaries of the Louisiana Purchase, showing what it was and what it is; what it contained and produced in 1803; what it contains and produces in 1903.

It will make it plain that the prophecy of 1803 has been more than fulfilled, and show that a veritable empire now lies between the Gulf of Mexico and Puget Sound, within the

limits of the territory Jefferson obtained by the Louisiana Purchase.

It will show the history, resources and development of the possessions of the United States, including Porto Rico, Alaska, Hawaii, Samoa, Gaum and the Philippines. It will embrace in a similar portrayal Cuba and any other country which may enjoy the special and exceptional protection and guardianship of the United States.

It will depart from the plan of all past expositions and make life and movement its distinguishing and marked characteristics. To this end it will aim definitely at an exhibition of man as well as the works of man; at the presentation of manufacturing industries in actual conduct as well as of the machines out of action; at the exhibition of processes as well as of completed products.

It will carefully plan in the location, the construction and arrangement of all buildings and works so as to assure the highest degree of convenience, ease and comfort for visitors who come to inspect the wonders contained within its enclosure. It will make it both easy and comfortable to get to the Exposition grounds from every quarter of the city and from every railway terminating in St. Louis. It will in like manner make it easy and comfortable to move about the Exposition grounds, and to pass from building to building and from point to point within every building of large area. In short, it will make the transporation of visitors the subject of special study and spare no expense in the solving of this vital problem, so that the St. Louis World's Fair may go down in history as the first great international exhibition which a visitor could inspect without enduring fatigue and hardship.

Finally, it will embody and illustrate the latest and most advanced progress in the employment of the energies of nature. It will be up-to-date in the use of all new motive forces, and be fully abreast with science in the utilization of every novel invention or discovery that has practical value.

SIEGFRIED WAGNER in a recent interview has declared that the city of Munich will have the right to give the opera of "Parsifal" in 1911, two years before any other city may present it. It appears that after the death of King Ludwig II. the heirs of Wagner made an agreement with the Minister Mueller, royal representative of the House of Bavaria, to this effect.

THE Second Piano Recital given by the pupils of Charles Doerr, the prominent pianist and teacher, took place at the Recital Hall of the Odeon on the 15th ult. The program was admirably selected and of a character requiring good work on the part of the participants. The enthusiasm of the audience and the liberal applause proved that all had acquitted themselves of their numbers in a manner most creditable to themselves and their teacher. Mr. Robin Weber deserves special mention for his artistic renditions of "Kamenoi-Ostrow," Rubinstein, and "Carmen," Rive-King. Mr. Doerr is to be congratulated on his splendid work.

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FRANZ ONDRICEK played at the Salle Erard in Paris. He gave several violin recitals of a very high order. Eugene D'Albert gave a series of piano recitals in Paris at the Salle Erard.

KUBELIK, in three concerts in Chicago, drew larger receipts than Paderewski. The average was nearly \$5500.

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OPERA IN EUROPE.

The production of operatic works in European countries during the past year, says *Music Trade Review*, has been large, although not all of them will win their way to enduring fame.

In France the Grand Opera and Opera Comique have produced with success Pierne's "La Fille de Tabarin," Massenet's "Griselidis," Leroux's "Astarte," G. Hue's "Le Roi de Paris," Saint-Saens' "Les Barbares" and Bruneau's "L'Ouragan." A Georges' "Charlotte Corday" and Sarreau's "La Louve" have also achieved some measure of success at other theatres. It is thought Pierne's work is the most likely to be heard in other countries.

The operas produced in Germany which are likely to prove long-lived are few. Among the elect, which will become more popular as the years pass, are: Paderewski's "Manru," Zenger's "Eros and Psyche," Von Bassern's "Durer in Venedig," Thuille's "Gugeline," Bungert's "Nausicaa" and R. Strauss' "Feuersnot." Even the fate of the latter piece is considered more or less dependent upon the success of the performance to be given this year.

In Italy Leoncavallo has produced nothing within the year, while Mascagni has met with his sixth failure in "Le Maschere." Great hope is entertained of two new men who have appeared on the field. These are Buongiorno, whose "Maiden Heart" has been heard in Cassel, Dresden and Weisbaden, and Mascheroni, whose "Lorenzo" was produced at Cologne in the same year as in Rome, and with applause. To these

may be also added Fazio's "Friedmann Bach" and Orifice's "Chopin."

In other countries the most important production was the Bohemian opera. "Der Polnische Jude," by Karl Weiss. It has found welcome in Dresden, Leipsic, Zurich, Cologne, Konigsburg, Hamburg, Frankfurt, Strasburg and other musical centers. Obtaining nearly equal success were Dvorak's "Russalpa," the Russian opera "Angelo," by Cesare Cul; "Szadko," by Rimsky Korsakoff, and the same composer's "The Czar's Bride."

England is represented by Stanford's "Much Ado About Nothing" and Sullivan's "The Emerald Isle."

Denmark produced Enna's "Lamia;" Holland, Dibbern's "Odjah," Bouman's "He Mefief van Gulpen" and DeBoeck's "Theroigne de Mericourt" and J. Block's "The Bride of the Sea."

Hungary produced Mayjor's "Erzsike" and Franz Lehar's "Ka Kaska." Poland, Zelenski's "Janek," Roumania, J. von Flondor's "Morne Ciocarlan."

At Bayreuth the programme calls for five performances of "The Flying Dutchman"—July 22 and August 1, 4, 12 and 19; seven of "Parsifal"—July 23 and 31, and August 5, 7, 8, 11 and 20, and two of "The King of Nibelung"—July 25 to 28 and August 14 to 17.

RUSSIA boasts of the world's greatest choir. It is in the Cathedral of Alexander Nevski, in St. Petersburg, and is attached to a convent erected to the patron-saint of Russia. Its members, of which there are about thirty, are all monks, chosen from the best voices in all the Russian monasteries.

ABOUT THE SUMMER.

Teachers and students going away for the summer should not forget the beautiful spots for healthful recreation reached by the Wabash Railroad. The principal summer resorts, the lakes, and centres of interest, like Chicago, Detroit, Buffalo, New York, Kansas City, etc., are all on the Wabash line. The new passenger equipment on the Wabash is unexcelled. The parlor cars are furnished like the most luxurious parlor with a view to the absolute repose of the occupants. The Buffet Compartment sleeping cars afford the traveler a snug, comfortable and private sleeping room, including brilliant light, electric bell, lavatory and closet. The new dining cars are superb in service and appointment. Every delicacy of the season is served patrons, who have the added luxury of electric lights and fans. In fact a ride over the Wabash is a delightful recreation in itself—a treat long to be remembered.

A MOVEMENT is under way to raise a fund of \$1,000,000 for the establishment of a permanent orchestra in Boston. The sum has been fixed upon after a careful study of the question. It is the same as that with which Mr. Higginson has endowed the Boston Symphony Orchestra. The point is that the fund should be big enough to provide for all expenses from its income.

Among those interested in the scheme, which has not progressed far enough as yet to be formulated in detail, are Henry W. Poor, Mrs. John E. Cowdin, Samuel Untermyer, Mrs. Howard van Sinderen and Mrs. Charles H. Ditson.

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JOHN W. BOONE.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The music is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. The melody features a series of eighth and sixteenth notes, often beamed together, and includes fingerings such as 1, 2, 3, 4, and 5. The accompaniment consists of chords and single notes, with fingerings like 2, 3, and 1. The piece concludes with a final chord in the right hand and a whole note in the left hand.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. The tempo is marked "ten." (tenth). The lyrics "The Rose Tree" are written below the bass staff.

or thus.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The music features a melody with various ornaments and a piano accompaniment with chords and single notes. The lyrics "The Rose Tree" are written below the voice part. The score is marked with "ten." for tenor and "p" for piano.

The musical score is for a piano introduction and a waltz section. The introduction is in 3/4 time, key of B-flat major, and features a series of chords and single notes. The waltz section is in 3/4 time, key of B-flat major, and features a series of eighth and sixteenth notes, with a tempo marking of 'ten.' (tenth). The score includes fingerings, slurs, and dynamic markings like 'Ped.' (pedal) and 'ten.' (tenth). The waltz section is marked with a '3' (triple) and a '2' (double), indicating a change in tempo or meter. The score is written for piano and includes a variety of musical notations, including slurs, ties, and dynamic markings.

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Con allegrezza.

The musical score consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked 'Con allegrezza.'.

- System 1:** Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment. Dynamic markings include *p* and *cresc.*. Fingerings are indicated with numbers 1-5.
- System 2:** Continuation of the melodic and rhythmic patterns. Includes *ten.* (tension) markings.
- System 3:** Similar to the previous systems, with *ten.* markings.
- System 4:** Features a *cresc.* marking and a *p* marking at the end of the system.
- System 5:** Marked *schierzando.* (scherzando). Includes *ten.* markings.
- System 6:** Continuation of the *schierzando.* section, ending with a double bar line.

Throughout the piece, there are various musical notations including triplets, slurs, and dynamic markings. The bass staff often features a steady eighth-note or sixteenth-note accompaniment.

Con Bravura.

First system of the 'Con Bravura' section. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of sixteenth-note chords, while the left hand plays a rhythmic pattern of eighth notes. The key signature has two flats (B-flat and E-flat).

Second system of the 'Con Bravura' section. The right hand continues with sixteenth-note chords, and the left hand maintains the eighth-note pattern. The system concludes with a key signature change to three sharps (F#, C#, G#).

Giocoso.

First system of the 'Giocoso' section. It begins with a piano (*p*) dynamic. The right hand features a melody with triplets and slurs, marked with fingerings (1, 2, 1, 2, 3, 2) and a 'ten.' (tension) marking. The left hand plays a simple accompaniment of eighth notes. The key signature has three sharps (F#, C#, G#).

Second system of the 'Giocoso' section. The right hand continues the melodic line with triplets and slurs, including a 'ten.' marking. The left hand accompaniment remains consistent. The key signature is three sharps.

Third system of the 'Giocoso' section. The right hand continues the melodic line with triplets and slurs, including a 'ten.' marking. The left hand accompaniment remains consistent. The key signature is three sharps.

The lower note of these octaves may be omitted.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments with fingerings (1, 2, 3, 4, 5) and a *ten.* (tension) marking. The bass clef staff contains a series of chords with a *cresc.* (crescendo) marking. The system concludes with a double bar line.

Con eleganza.

Second system of musical notation. The treble clef staff features a continuous melodic line with triplets and fingerings, marked with *ten.* The bass clef staff contains a series of chords. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff continues the melodic line with triplets and fingerings, marked with *ten.* The bass clef staff contains a series of chords. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff continues the melodic line with triplets and fingerings, marked with *ten.* The bass clef staff contains a series of chords. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff continues the melodic line with triplets and fingerings, marked with *ten.* The bass clef staff contains a series of chords. The system concludes with a double bar line.

Con Bravura.

First system of musical notation for 'Con Bravura.' The system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The right hand features a complex, rapid melody with many beamed sixteenth and thirty-second notes, some marked with 'x'. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include a forte 'f' marking and a 'cresc.' (crescendo) marking. There are also 'Ped.' (pedal) markings and asterisks indicating specific points in the music.

Second system of musical notation for 'Con Bravura.' This system continues the piece with similar complex textures in both hands. The right hand's melody remains highly technical with rapid runs. The left hand continues its accompaniment. Dynamics and markings like 'f', 'cresc.', 'Ped.', and asterisks are present.

Third system of musical notation for 'Con Bravura.' The musical complexity continues with rapid passages in the right hand. The system includes 'f', 'cresc.', 'Ped.', and asterisk markings.

Fourth system of musical notation for 'Con Bravura.' This system shows the continuation of the virtuosic material. The right hand has dense clusters of notes. The left hand has some rests and then re-enters with accompaniment. Markings include 'f', 'Ped.', and asterisks.

Fifth system of musical notation, labeled 'Giocoso.' (playful). The tempo and mood change significantly. The right hand features a more melodic and rhythmic line with triplets and slurs, marked with 'p' (piano) and 'ten.' (tenuto). The left hand has a simpler accompaniment with eighth notes. The key signature remains three sharps.

[illegible]

*scherzando.
a tempo.*

rit.

p

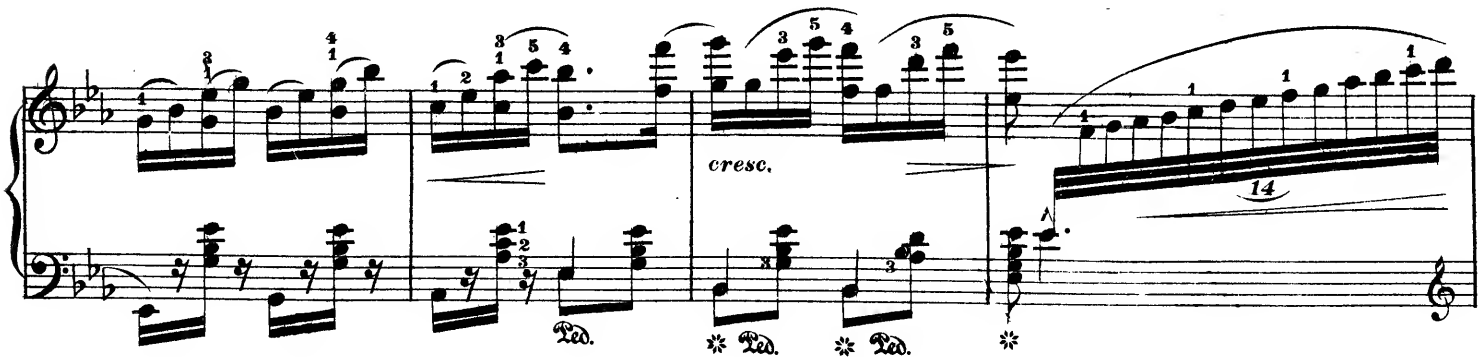
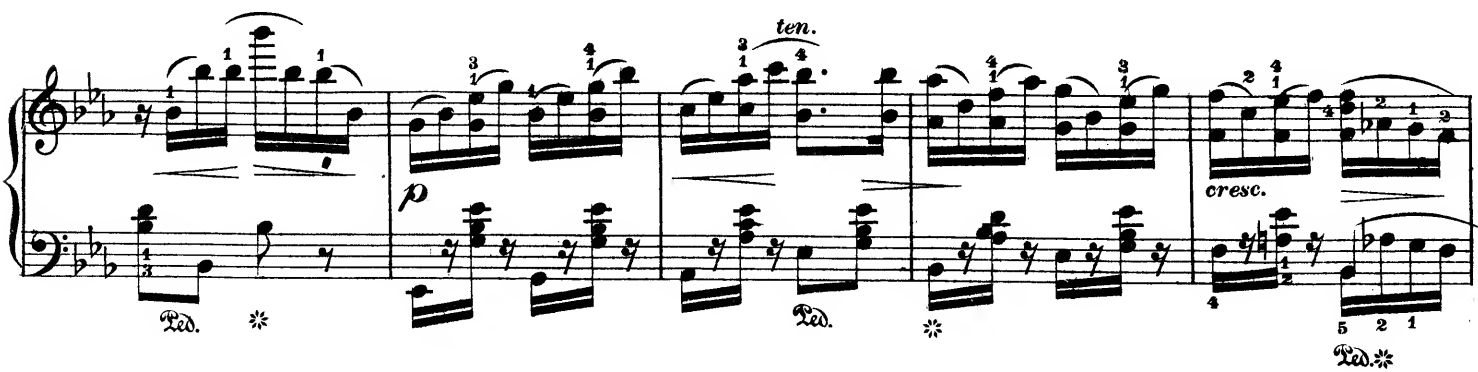
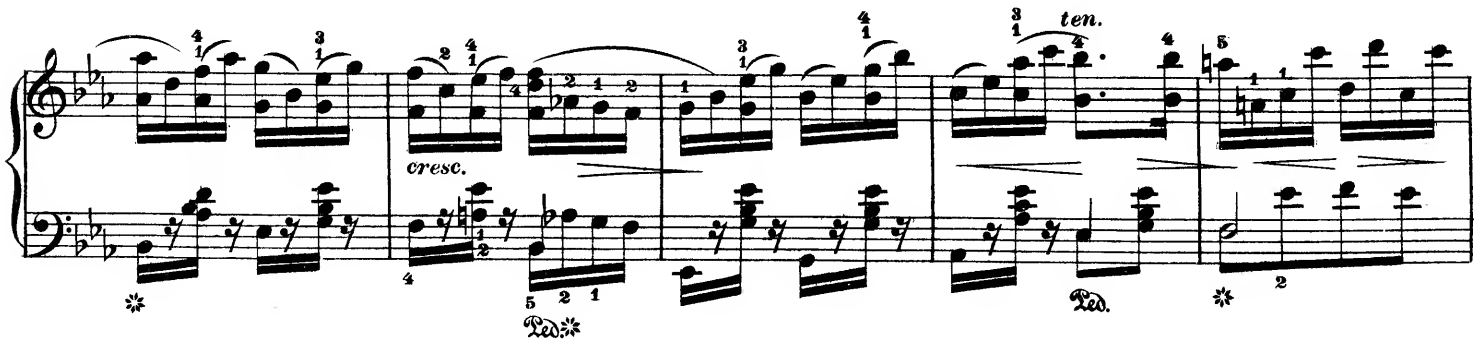
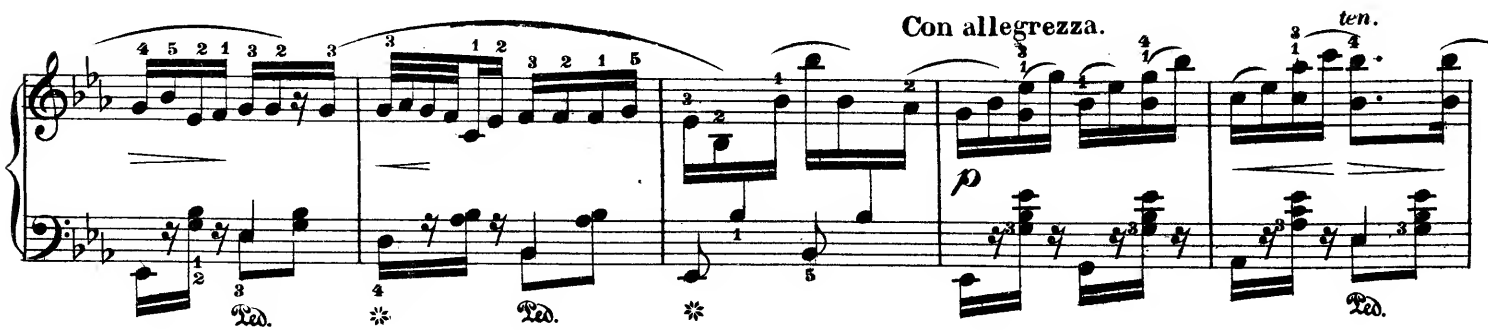
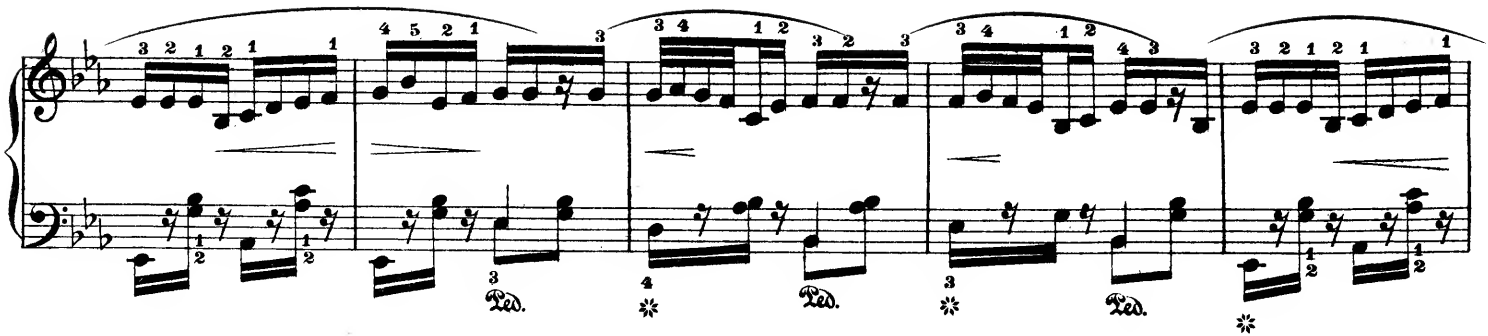
ten.

ten.

*Red. * Red. * Red.*

*Red. **

Red.



First system of musical notation, measures 1-5. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment with chords and single notes. The key signature has two flats.

Second system of musical notation, measures 6-10. Measure 8 is marked with a dashed line and the number 8. Measure 9 contains a rapid ascending scale in the right hand. The system concludes with a *pp* (pianissimo) dynamic marking.

Third system of musical notation, measures 11-15. The right hand continues with intricate melodic patterns and slurs. The left hand accompaniment remains consistent.

Fourth system of musical notation, measures 16-20. Measures 16-17 are marked with a dashed line and the number 8. Measure 18 includes the instruction *cresc.* (crescendo). Measure 19 includes the instruction *accel.* (accelerando). The system ends with a *ff* (fortissimo) dynamic marking.

Fifth system of musical notation, measures 21-25. The system begins with the instruction *Con Bravura.* and a *f* (forte) dynamic. Measure 24 includes the instruction *sec.* (second ending). The system concludes with a *ff* (fortissimo) dynamic.

ritard.

two fold ex - is - tence I am where thou art, My heart in the

ritard.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

meno mosso. *animato.*

dis - tance, Beats close to thy heart. Look up.... I am near thee, I

Cantabile.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

piu animato. *rit.*

gaze on thy face, I hear..... thee, I see..... thee, I feel..... thy em-

rit.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

animato.

brace. Look up.... I am near thee, I gaze..... on thy face, I

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

appassionato. *vibrato. ritard.* *a tempo.*

see thee, I hear..... thee, I know thy em - brace

accel. *a tempo.*

f *ritard.*

p

And ab - sence but bright - ens The

rit.

rit.

eyes that I miss, And cus - tom but height - ens the spell of thy

rit.

mf a tempo.

kiss. It is not from du - - ty, Tho' that may be owed, It

ritard. *animato.*

is not from beau-ty, Tho' that..... be be-stowed. But

* * *led.* * *led.*

all..... that I care for, And all..... that I know, Is

* *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.*

rit. *animato.*

lack- ing all where fore I wor-ship thee so. Look

* *led.* * *led.* * *led.* * *led.* * *led.* * *led.* *

Up....., I am near thee, I gaze..... on thy face I

* *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.*

poco a poco accelerando.

see..... thee, I hear..... thee, I see..... thee, I hear..... thee, But

poco a poco accelerando. *mf*

*Red. *Red. *Red. *Red. *Red. *Red. *Red. *Red. *Red.

ritard.

all that I care..... for And all that I know..... is

ritard.

*Red. *Red. *Red. *Red. *Red.

ff lack - ing all where - fore I wor -

ff *sf*

*Red. *Red. *Red. *Red. *Red.

ship..... thee' so.

Presto.

f

*Red. *Red. *Red. *Red. *Red. *Red. *Red. *Red. *Red.

HAPPY BIRDLINGS.

RONDÒ.

Carl Sidus Op. 217.

Moderato ♩ - 126.

Secondo.

The musical score is written for piano in 2/4 time, marked Moderato (126 bpm). It consists of six systems of music. The first system has a treble and bass staff. The second system has a treble staff and a bass staff. The third system has a treble staff and a bass staff. The fourth system has a treble staff and a bass staff. The fifth system has a treble staff and a bass staff. The sixth system has a treble staff and a bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'cres.' (crescendo). Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The piece ends with a double bar line and the number 1324-6.

HAPPY BIRDLINGS.

RONDO.

Notes marked with an arrow must be struck from the wrist.

Carl Sidus Op. 217.

Moderato. ♩ = 126.

Primo.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The tempo is marked 'Moderato' with a quarter note equal to 126 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and fingerings. Pedal points (Ped.) are indicated throughout the piece. Dynamic markings include piano (p), crescendo (cres.), and forte (f). The score ends with a repeat sign and the number 1324-6.

Secondo.

simili.

simili.

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

f

Trio.

mf rit. *rit.* *a tempo.*

Ped. * *Ped.* * *Ped.* *

rit. *rit.* *a tempo.* *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf rit. *rit.* *a tempo.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

rit. *rit.* *a tempo.* *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. 1324 - 6

schierzando. **Primo.** 5

mf *Ped.* * *Ped.* * *Ped.* *

mf *cres.* *f* *f* **Fine.**

Ped. * *Ped.* * *Ped.* *

Trio. *Giocoso.* *rit.* *rit.* *a tempo.*

mf *Ped.* * *Ped.* * *Ped.* * *Ped.* *

rit. *rit.* *a tempo.* *cres.* *f* *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

rit. *rit.* *a tempo.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

rit. *rit.* *a tempo.* *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

THE GLISSANDO.

WALTZ.

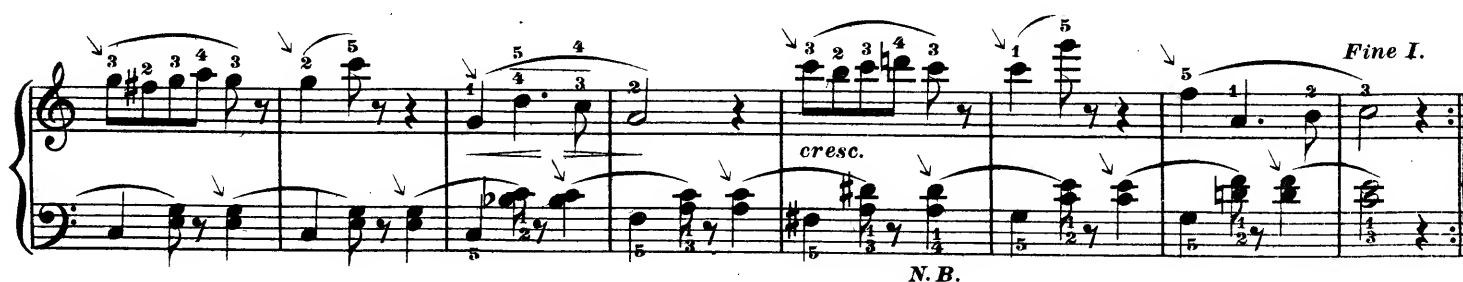
Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 80$ (lively, joyfully.)

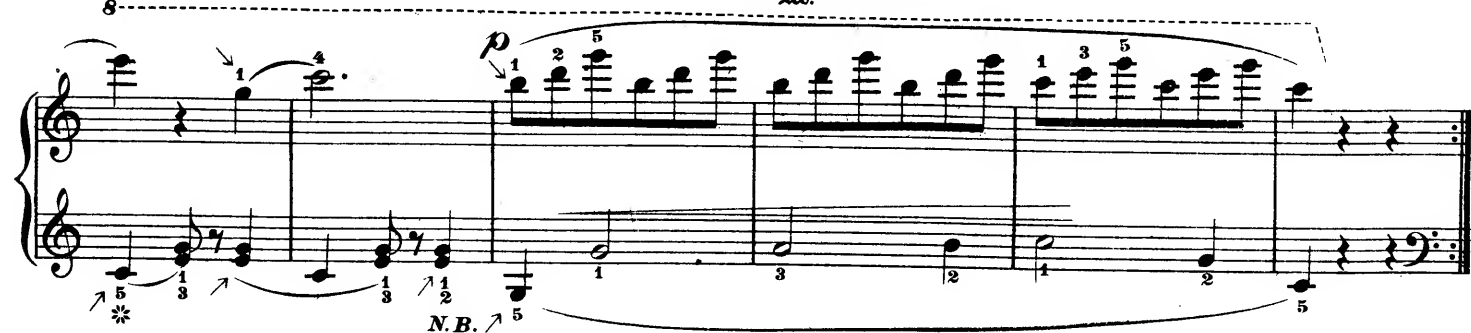
CARL SIDUS.



For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.



See note below. **Con eleganza.** (elegantly, with elegance of style.)



Note. The half note G must be struck fortissimo with the third finger. The Glissando run following must be made only with the third finger; turn the hand and let the nail of the third finger slide lightly over the keys from A to E. If this run is properly executed, the effect will be most startling.

N.B. Heed carefully the change of fingering.

1739 - 3

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First system of musical notation, measures 1-6. Treble and bass staves with piano (*p*) dynamic. Fingerings and slurs are indicated.

Second system of musical notation, measures 7-12. Treble and bass staves. Includes "Fine II." marking and "cresc." (crescendo) instruction. N.B. (Nota Bene) is written below.

TRIO. *Giocoso (with mirth, joyfully)*

Third system of musical notation, measures 13-18. Treble and bass staves. Key signature changes to F major. Includes *p* (piano) dynamic and "(Key of F major.)" annotation.

Fourth system of musical notation, measures 19-24. Treble and bass staves. Continuation of the Trio section.

Fifth system of musical notation, measures 25-30. Treble and bass staves. Continuation of the Trio section.

Sixth system of musical notation, measures 31-36. Treble and bass staves. Continuation of the Trio section.

Scherzando in a light and sportive manner

Repeat from the beginning, without repeating the first part, to Fine I or Fine II.

Twilight Musings

(R E V E R I E .)

EMMA F. JOHNSON.

Notes marked with an arrow (↘)
must be struck from the wrist.

To insure a refined and scholarly rendition of the piece
the artistic use of the pedal as indicated is imperative.

Moderato.

N.B.

8. 96.

R.H. L.H.

The melody marked.

R.H.

(Key of F major.)

For the proper execution of the grace notes see Kunkel's Royal Piano Method page 67.

a tempo. 8.

N.B. The octave mark effects the notes of both hands.

488-5

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Entered Stationers Hall.

Giocoso.

Giacoso.

ten.

p

ten.

Red.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the first two measures of the piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with a 'ten.' (tenuto) marking over the first measure. The piano accompaniment starts with a bass clef and a 3/4 time signature, featuring chords and single notes with fingerings (1-5) and accents. The second system continues the vocal melody and the piano accompaniment. The vocal line includes a 'cres...' (crescendo) marking and a 'cen...' (crescendo) marking. The piano accompaniment continues with chords and single notes, including a 'do' marking. The score is written in a traditional musical notation style with various markings such as 'ten.', 'cres...', 'cen...', and 'do'.

[illegible]

The musical score for 'The Rose Tree' is presented in a single system with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'a tempo' and the dynamics are 'p' (piano). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some decorative elements like small floral motifs at the end of the piece.

5

First system of musical notation, measures 1-4. Treble and bass staves with piano (*p*) dynamics and fingerings. The music features eighth-note patterns in the treble and sustained chords in the bass.

Second system of musical notation, measures 5-8. Treble and bass staves with piano (*p*) dynamics and fingerings. The patterns continue with eighth-note runs and harmonic support.

Third system of musical notation, measures 9-12. Treble and bass staves with piano (*p*) dynamics and fingerings. The music maintains its rhythmic intensity.

Valse. $\text{♩} = 80.$ Waltz. *p* (The second time *pp*)

Fourth system of musical notation, measures 13-16. Treble and bass staves with Valse and Waltz markings, crescendo (*cres.*) and decrescendo (*dec.*) markings. The tempo is marked $\text{♩} = 80.$ and the dynamics range from *p* to *pp*.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and articulation. The music features more intricate melodic lines.

Sixth system of musical notation, measures 21-24. Treble and bass staves with piano (*p*) dynamics and first/second endings (1a, 2a). The piece concludes with a *pp* dynamic.

6 Repeat this part *pp* both hands an octave higher.

First system of musical notation, measures 1-6. The right hand features a continuous eighth-note triplet pattern. The left hand provides harmonic support with chords and single notes. A key signature change to D minor is indicated at the beginning of the system.

(Key of D minor.) * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

Second system of musical notation, measures 7-12. Continuation of the eighth-note triplet pattern in the right hand and harmonic accompaniment in the left hand.

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

Third system of musical notation, measures 13-18. Measures 13-15 continue the triplet pattern. Measures 16-18 show a change in the right hand, with a melodic line and a *pp* dynamic marking. Measure 17 includes a first ending bracket labeled "1a".

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

Fourth system of musical notation, measures 19-24. The right hand continues with a melodic line, and the left hand provides harmonic support. Dynamics include *f* and *mf*.

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

Fifth system of musical notation, measures 25-30. Measures 25-29 continue the melodic and harmonic development. Measure 30 shows a key signature change to B^b major.

(Key of B^b major.) * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

Sixth system of musical notation, measures 31-36. The right hand features a melodic line with various ornaments and slurs. The left hand provides harmonic support with chords and single notes.

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. A 'Ped.' (pedal) marking is present in the left hand at the beginning of measure 1.

Second system of musical notation, measures 5-8. The melodic line continues with more complex rhythmic patterns. The left hand accompaniment remains consistent. A 'Ped.' marking is present in the left hand at the beginning of measure 5.

Third system of musical notation, measures 9-12. The music transitions to a new section starting in measure 9. The right hand has a more active role with sixteenth-note runs. The left hand continues with chords. A 'Ped.' marking is present in the left hand at the beginning of measure 9. A 'mf' (mezzo-forte) dynamic marking appears in the right hand in measure 11.

Fourth system of musical notation, measures 13-16. The right hand features a series of triplets and sixteenth-note patterns. The left hand accompaniment consists of chords and single notes. A 'Ped.' marking is present in the left hand at the beginning of measure 13. A 'f' (forte) dynamic marking appears in the right hand in measure 15.

Fifth system of musical notation, measures 17-20. The right hand continues with sixteenth-note runs and triplets. The left hand accompaniment is consistent. A 'Ped.' marking is present in the left hand at the beginning of measure 17. A 'f' dynamic marking is present in the right hand in measure 19.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with eighth notes. The left hand accompaniment consists of chords and single notes. A 'Ped.' marking is present in the left hand at the beginning of measure 21. A 'ff' (fortissimo) dynamic marking appears in the right hand in measure 23. The system concludes with a double bar line and a 'ff' marking.

er.....an.....do

488 - 5

SUNRISE IN THE ALPS.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Moderato. ♩ = 120 (at a moderate speed.)

p $\overset{5}{\underset{3}{1}}$ (Key of F major.) *f* Marcato. (marked.) *p* $\overset{5}{\underset{3}{1}}$ *cresc.* Cantabile. (singing.) *p* $\overset{5}{\underset{3}{1}}$ (Key of C major.) *f* Marcato *p* $\overset{5}{\underset{3}{1}}$ *cresc.*

1741. 3

Entered Stationers Hall.

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Con allegrezza. (joyful and vivacious).

TRIO.

(Key of B² major.)

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

In repeating this part it may be played an octave higher.

1st time *f* 2nd time *pp*

Ben misurato. (the time well measured.)

(Key of E² major.)

Con allegrezza

5

p $\frac{5}{3}$ 1

f Marcato

p 5 1 4 1 5 1 4 1

5 1 2 1

Cantabile

1 5 2 3 1 5 4

5 1 2 1 5 4 3

1 3 5 1 2 5 1 2 5 1 2 5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The music is written for a single melodic line on a treble clef staff and a piano accompaniment on a bass clef staff. The melody features a sequence of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The piano accompaniment consists of chords and moving lines in the left hand, with some measures featuring a double bar line and a repeat sign. The key signature has one flat (B-flat), and the time signature is 2/4.

A GRADED COURSE

.... OF

Studies and Pieces.



In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipzig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

- Studies.**—Seven delightful little studies in one book [R. E.]..... *Behr-Sidus* 75
Pieces.—Merry Sleighride..... *Sidus* 35
 Katie's Favorite Schottische..... *Sidus* 35
 Papa's Waltz..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

- Studies.**—Op. 500, twelve characteristic studies in one book [R. E.]..... *Sidus* 1 25
Pieces.—Joys of Spring—Waltz..... *Sidus* 35
 Lillian Polka..... *Sidus* 35
 The Promenade—Rondo..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

- Studies.**—Op. 501, twelve characteristic studies in one book [R. E.]..... *Sidus* 1 25
 Op. 84, sixty melodious studies in three books, each 1.00 [R. E.]..... *Loeschhorn* 3 00
Pieces.—Bright Eyes—Rondo..... *Sidus* 35
 My Darling (Yorke)..... *Sidus* 35
 Child's Prattle—Rondo..... *Sidus* 35
 Bohemian Girl (Fantasia—Balfé)..... *Sidus* 35
 Il Trovatore (Fantasia—Verdi)..... *Sidus* 35
 Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.]..... *Paderewski* 35

GRADE 2.

STUDIES AND PIECES.

- Studies.**—Op. 37, twenty-four characteristic studies in two books, each \$1 [R. E.]..... *Lemoine-Sidus* 2 00
 Twelve Preludes and Rondos in one book..... [R. E.]..... *Bertini-Sidus* 2 00
 Op. 101, Album Leaves for the Young. [R. E.]..... *Gurtitt-Sidus* 1 50
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 Message of the Rose..... *Conrath* 35
 Minnehaha Polka..... *Lara* 35
 Fra Diavolo Fantasia (Auber)..... *Sidus* 35
 Faust Fantasia (Gounod)..... *Sidus* 35
 Martha Fantasia (Flotow)..... *Sidus* 35
 Spring Waltz [R. E.]..... *Chopin* 35
 Summer Waltz [R. E.]..... *Chopin* 35
 Ada's Favorite Rondo..... *Sidus* 35
 My Regiment—March..... *Anschuetz* 35
 Sweet Remembrance..... *Melke* 40
 Little Mischief..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

- Kunkel's Piano Pedal Method, indispensable to artistic piano playing..... 3 00
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 Twelve chromatic studies in one book [R. E.]..... *Armstrong* 1 50
 Twelve Selected Preludes in one book [R. E.]..... *Bach-Tausig* 1 50
 Op. 47, twenty-five Etudes in rhythm and expression, in two books, each 1.50 [R. E.]..... *Heller-Buelow* 3 00
 Op. 66, thirty-three studies in three books, each 1.25 [R. E.]..... *Loeschhorn* 3 75

GRADE 3.—CONTINUED.

- Pieces.**—Happy Birdlings—Rondo..... *Sidus* 35
 Plantation Dance..... *Cartin* 50
 Whisperings of Love..... *Godard* 50
 Bohemian Girl Fantasia (Balfé)..... *Paul* 60
 Il Trovatore Fantasia (Verdi)..... *Paul* 60
 Norma Fantasia (Bellini)..... *Paul* 60
 Echoes of the Woods..... *Paul* 60
 Polo (Galop)..... *Dinkgreve* 60
 Our Boys (Fanfare Militaire)..... *Anschuetz* 60
 Huzzah, Hurrah—Galop..... *Wollenhaupt* 80
 La Jota—Spanish Dance..... *Armstrong* 75
 Piscatorial Pleasures—Waltz..... *Benbow* 35
 Angelic Chimes—Reverie..... *Voelmecke* 50
 Careless Elegance—Quickstep..... *Schleifarth* 60
 Mi Reina (My Queen)..... *Retter* 60
 McKendree Boys March..... *Pesold* 50

GRADE 4.

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 Op. 46, thirty progressive Etudes, in two books, each 1.60 [R. E.]..... *Heller-Buelow* 3 20
 Etudes de Velocite, op. 299, in two books, each 1.50..... *Czerny-Buelow* 3 00
Pieces.—Il Trovatore (Fantasia—Verdi)..... *Paul* 60
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 Humoreske in E minor, op. 9..... *Kroeger* 35
 Humoreske in E major (Cradle Song) op. 9..... *Kroeger* 35
 Eolian Whispers—Mazurka..... *Auchester* 75
 Fairies' Musings..... *Wollenhaupt* 75
 Pit-a-Pat—Caprice..... *Thalberg* 75
 Menuet Moderne..... *Conrath* 75
 William Tell (Fantasia—Rossini)..... *Paul* 60
 La Gazelle..... *Ernst* 75
 Heather Bells Polka..... *Kunkel* 75
 Trembling Leaves..... *Godard* 75
 William Tell Fantasia (Rossini)..... *Paul* 60
 Marche des Adelpheennes..... *Coley* 75
 On Blooming Meadows—Waltz..... *Rive-King* 1 00
 Revell d'Amour, La (Love's Awakening)—Waltz..... *Moszkowski* 1 00
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 Suite Norse, No. 2..... *Grieg* 75
 Sunbeams on the Water..... *Epstein* 75
 Spinnerlied (Spinning Song)..... *Hollaender* 60
 Mozelle La Valse Brillante..... *Ilgenfritz* 75
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 Aurora Waltz..... *Moszkowski* 1 00

GRADE 5.

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The new leader studied music aboard in 1892-3-4. His playing in Paris brought to the young student praise. He was the pupil of Alexander Guilmant, and had the honor of admittance to two exclusive music societies, one of Paris and the other in Rome.

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Aside from the election of Mr. Galloway, the Apollo Club signalized its meeting by voting \$100 toward the guarantee fund of the Choral-Symphony Society, which has been upon the point of disbanding because of the failure to complete a fund of \$20,000 necessary to the expenses of that popular organization. The gift of the Apollo Club was made as an evidence of its good will toward the Choral-Symphony. Recently the Apollos gave a concert toward the fund. It is expected that the organization will succeed in its efforts.

Thomas Wright, president of the Appollo Club, said that none of the music circles of the city would deplore the disbandment of the Choral-Symphony more than the members of the Apollo Club.

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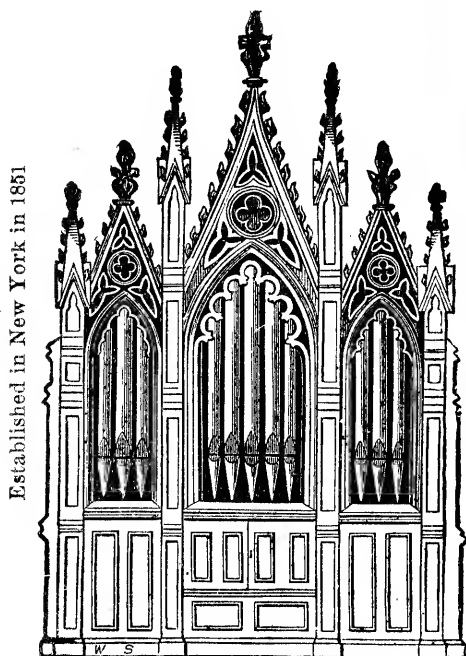
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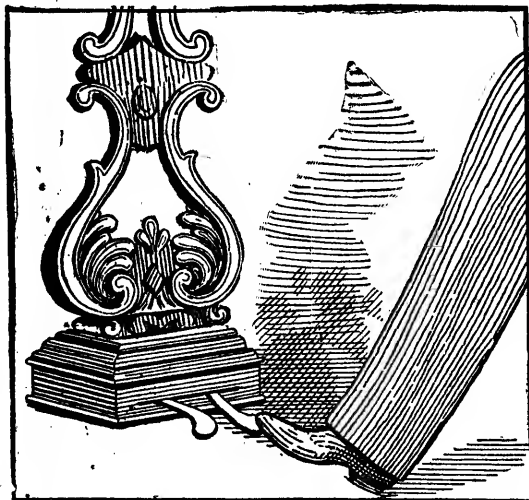
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